

No. 200

EDISON FILMS

LIBRARY
THE MUSEUM
OF MODERN ART
RECORDED

TRADE MARK
Thomas A. Edison

January Supplement, 1904

NOTICE

These films are sold subject to the restriction that they shall not be used for duplicating or printing other films from them. Any use of them for those purposes is an infringement of the patents under which they are made and sold. Patented March 14, 1893. Patented September 30, 1902. All infringements of the Edison copyrighted films will be prosecuted at once and stopped by injunction.

EDISON MANUFACTURING COMPANY

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NOTICE.**MR. EDISON'S SYSTEM OF COPYRIGHTING MOVING PICTURE FILMS.
SUSTAINED BY THE COURT OF APPEALS.**

The United States Circuit Court of Appeals, at Philadelphia, has decided that Mr. Edison's method of copyrighting films is legal, and that such copyright protects him from all infringements of that copyright by means of copying the whole or part of any film. The opinion is too long to quote in full, but the following extract is the gist of it:

"The instantaneous and continuous operation of the camera is such that the difference between successive pictures is not distinguishable by the eye and is so slight that the casual observer will take a very considerable number of pictures of the series and say they are identical. It is only when pictures far removed from each other in the series are compared that differences are seen, but in every one the platform from which the christening took place, and on which prominent persons attending the launch stood, is depicted. To require each of numerous undistinguishable pictures to be individually copyrighted, as suggested by the court below, would in effect be to require copyright of many pictures to protect a single one. So much for the negative.

"When we consider the positive sheet which was copyrighted, we have a stronger case. What was thus copyrighted was a single celluloid sheet on which a number of objects had been photographically printed or reproduced. That these objects were there portrayed by light action or photography is unquestioned. No matter how the negative was obtained, whether by numerous and successive exposures, is not here material. The statute provides for copyrighting negatives, but the present issue is not whether the negative in question was one covered by the statute, but whether, when the negative as a whole was photographically reproduced, the reproduction was a photograph. On that point we feel assured. When the reproduction was made, complainant's celluloid negative simply possessed the reproductive capacity by light action incident to the photographic art. The image which had been thrown by light reflected from the originals and passed through a camera to produce a negative, in the reproductive process produced the positive by light action passed through such transparent negative. The mere circumstance that such positive is pictured on a strip of celluloid and not on a strip of paper is immaterial. In either event the reproduction is a light-written and therefore a photographic picture or photograph. To say that the common method by which this negative was secured was unknown when the act was passed, and therefore a photograph of it was not covered by the act, is to lose the question. Such construction is at variance with the object of the act which was passed to further the constitutional grant of power 'to promote the progress of science and useful arts.' When Congress, in recognition of the photographic art, saw fit in 1864 to amend the Act of 1857, and extend copyright protection to a photograph or negative, it is not to be presumed it thought such art could not progress, and that no protection was to be afforded such progress. It must have recognized there

would be a change and advance in making photographs just as there has been in making books, printing chromos, and other subjects of copyright protection. While such advance has resulted in a different type of photograph, yet it is none the less a photograph—a picture produced by photographic process. From the standpoint of preparatory work in securing the negative, the latter consists of a number of different views, but when the negative was secured the article reproduced therefrom was a single photograph of the whole. And that it is in substance a single photograph is shown by the fact that its value consists in its protection as a whole or unit, and the injury to the copyright protection consists not in pirating one picture, but in appropriating it in its entirety.

"We are further of opinion the photograph in question met the statutory requirement of being intended to be perfected and completed as a work of fine art. It embodies artistic conception and expression. To obtain it requires a study of lights, shadows, general surroundings, and a vantage point adapted to securing the entire effect. In *Bolles vs. The Outing Company*, 77 Fed. Rep. 966, depicting a yacht under full sail was held to constitute an original work of art and in view of the recent decision of the Supreme Court, *Bleistein vs. Donaldson Company*, 102 O. G. 1553, in reference to the character in that regard of a circus poster, we have no question that the present photograph sufficiently fulfils the character of a work of the fine arts. We are also of opinion the sheet was duly marked, for it was such as 'to give notice of the copyright to the public by placing upon each copy in some visible shape the name of the author, the existence of the claim to exclusive right, and the date at which this right was obtained,' which in *Burrow-Giles Co. vs. Sarony*, 111 U. S. 755, was said to be the object of the statute."

All infringements of Mr. Edison's copyrighted films will be prosecuted at once and stopped by injunction.

EDISON MANUFACTURING COMPANY.

New Edison Films

THE GREAT TRAIN ROBBERY.

This sensational and highly tragic subject will certainly make a decided "hit" whenever shown. In every respect we consider it absolutely the superior of any moving picture film ever made. It has been posed and acted in faithful duplication of the genuine "Hold Ups" made famous by various outlaw bands in the far West, and only recently the East has been shocked by several crimes of the frontier order, which fact will increase the popular interest in this great *Headline Attraction*.

SCENE 1.—INTERIOR OF RAILROAD TELEGRAPH OFFICE.

Two masked robbers enter and compel the operator to set the "signal block" to stop the approaching train, also making him write a fictitious order to the engineer to take water at this station, instead of at "Red Lodge," their regular watering stop. The train comes to a standstill; conductor comes to the window, and the frightened operator delivers the order while the bandits crouch out of sight, at the same time keeping their revolvers trained on him. No sooner does the conductor leave than they fall upon the operator, bind and gag him, then hastily depart to catch the moving train.

SCENE 2.—AT THE RAILROAD WATER TANK.

The bandit band are seen hiding behind the tank as a train stops to take water (according to false order). Just before she pulls out they stealthily board the train between the express car and the tender.

SCENE 3.—INTERIOR OF EXPRESS CAR.

Messenger is busily engaged with his duties. Becoming alarmed at an unusual sound, he goes to the door, and peeping through the keyhole, discovers two men trying to break in. He starts back in a bewildered manner. Quickly recovering, his first thought is of the valuables in the strong box, which he hastily locks, and throws the key through the open side door. Pulling his revolver, he fortifies himself behind a pile of trunks, etc. In the meantime, the two robbers have succeeded in effecting an entrance. They enter cautiously. The messenger opens fire on them. A desperate pistol duel takes place, in which the messenger is killed. One of the robbers stands watch while the other tries to open the treasure box. Finding it locked, he searches the messenger for the key. Not finding it, he blows the safe up with dynamite. After securing the valuables and mail bags, they leave the car.

SCENE 4.—THE FIGHT ON THE TENDER.

This thrilling scene was taken from the mail car showing the tender and interior of locomotive cab, while the train is running forty miles an hour. While some of the bandits are robbing the mail car, two others are seen climbing over the tender. One of them hold up the engineer, and the other covers the fireman. The latter seizes a coal shovel and climbs up on the tender, where a desperate fight takes place with the outlaw. They struggle fiercely all over the tank, having several narrow escapes from being hurled over the side of the tender. Finally they fall, with the robber on top. He grabs a lump of coal, and strikes the fireman on the head, rendering him senseless. He then hurls the body from the swiftly moving train. The bandits then compel the engineer to bring the train to a stop.

SCENE 5.—THE TRAIN UNCOUPLED.

Shows the train coming to a stop. With the robbers' pistols close to his head, the engineer leaves the locomotive, uncouples it from the train, and pulls ahead about one hundred feet.

SCENE 6.—EXTERIOR OF PASSENGER COACHES.

The bandits compel the passengers to leave coaches with hands aloft, and line up along the tracks. One of the robbers covers them with large pistols in either hand, while the others ransack travelers' pockets. A passenger makes an attempt to escape, but is instantly shot down. After securing everything of value, the band terrorize the passengers by firing their revolvers in the air, and then make safe their escape on the locomotive.

SCENE 7.—THE ESCAPE.

The desperadoes board the locomotive with their booty, command the engineer to start his machine, and disappear in the distance.

SCENE 8.—OFF TO THE MOUNTAINS.

The robbers bring the engine to a stop several miles from the scene of the "Hold Up," and take to the mountains.

SCENE 9.—A BEAUTIFUL SCENE IN A VALLEY.

The bandits come down the side of a hill on a run and cross a narrow stream. Mounting their horses, which were tied to nearby trees, they vanish into the wilderness.

SCENE 10.—INTERIOR OF TELEGRAPH OFFICE.

The operator lies bound and gagged on the floor. After a desperate struggle, he succeeds in standing up. Leaning on the table, he telegraphs for assistance by manipulating the key with his chin, and then faints from exhaustion. His little daughter enters with his dinner pail. Discovering his condition, she cuts the ropes, and, throwing a glass of water in his face, restores him to consciousness. Arousing in a bewildered manner, he suddenly recalls his thrilling experience, and rushes forth to summon assistance.

SCENE 11.—INTERIOR OF A DANCE HALL.

This typical Western dance house scene shows a large number of men and women in a lively quadrille. A "Tenderfoot" appears upon the scene. He is quickly spotted, pushed to the center of the hall, and compelled to dance a jig, while the bystanders amuse themselves by shooting dangerously close to his feet. Suddenly the door opens and the half dead telegraph operator staggers in. The crowd gather around him, while he relates what has happened. Immediately the dance breaks up in confusion. The men secure their guns and hastily leave in pursuit of the outlaws.

SCENE 12.—THE POSSE IN PURSUIT.

Shows the robbers dashing down a rugged mountain at a terrible pace, followed closely by a large posse, both parties firing as they proceed. One of the desperadoes is shot and plunges head first from his horse. Staggering to his feet, he fires at his nearest pursuer, only to be shot dead.

SCENE 13.—BATTLE TO THE DEATH.

The remaining three bandits, thinking they had eluded their pursuers, have dismounted from their horses. After carefully surveying their surroundings, they begin to examine the contents of the mail bag. Deeply engaged in this

work, they do not perceive the approach of the posse. The pursuers, having left their horses, steal noiselessly down upon them until they are completely surrounded. A desperate battle then takes place. After a brave stand, all of the robbers and several of the posse bite the dust.

SCENE 14.—REALISM.

A life size picture of Barnes, leader of the outlaw band, taking aim and firing point blank at each individual in the audience. (This effect is gained by foreshortening in making the picture.) The resulting excitement is great. This section of the scene can be used either to begin the subject or to end it, as the operator may choose.

THE END.

Sold in one length only.

Code word *Vacunaban*. Length 740 feet. Class A. Price, \$111.00.

Grand Spectacular and Historical Film.

THE RISE AND FALL OF NAPOLEON THE GREAT.

The principal scenes of the Napoleonic era are presented in this series of animated pictures, beginning in 1781 with Napoleon at the Military School in Brienne and ending with the death of the Emperor at St. Helena in 1821. It thus comprises the history of all Europe for nearly forty years; events which happened during that period in France, Italy, Prussia, Austria, and Russia being severally depicted. Nothing like this series of historical pictures has ever been attempted by poet or painter, and it has been left to the Kinetoscope to successfully surmount the very obviously great difficulties of the task. Apart from the manifest beauty of the pictures, with their wondrous staging and accurate reproduction of costumes, manners, etc., of a past age, it can not fail to be noticed how readily the Kinetoscope can be adapted for purposes of education and instruction as well as simple amusement. The character of Napoleon is portrayed in several of the pictures. He is seen in his home as husband, father, and host; his love for practical jokes is shown in the sentinel, and black servant scenes and acts of kindness in other places; while the affection inspired in his army is touchingly displayed in the farewell at Fontainebleau after his abdication. Thus Napoleon is not simply presented as dominated entirely by unbounded ambition, but as a man moved with feeling kin to common humanity. It will add to the enjoyment and charm of the pictures if the spectator recognizes this peculiar feature of the series, and causes him to regard with some sympathy the sad closing scene at St. Helena.

1. NAPOLEON'S SCHOOL DAYS (1781)

The snow-covered playground of the Military School at Brienne. The students are dismissed and commence games, in which they invite the young Napoleon to join. He at first refuses, but ultimately takes part in the snow-balling that ensues, and dividing the school boys into two companies, he places himself at the head of one, and puts to flight the opposing division, his first victory.

2.—BATTLE OF THE BRIDGE OF ARCOLA (1796).

A brilliant victory gained by Napoleon against the Austrians after three days' fighting. Napoleon emboldened his half-beaten troops by placing himself at their head with the French flag in his hand and thus carrying the bridge at Arcola—the key to the position.

3.—NAPOLEON IN EGYPT (1799).

Napoleon, after defeating the Egyptian troops, marched on Cairo. Coming in sight of the pyramids, he exhorted his army with the words, "Soldiers, behold these pyramids; forty centuries look down upon you."

4.—NAPOLEON CROSSES THE ALPS (1800).

Wishful to surprise the Austrians in Italy, Napoleon decided to enter that country by the Alps. The march took place across the great St. Bernard during the night of May 14-15. After great privations the army of France descended into Italy and gained the great victory of Marengo.

5.—NAPOLEON AT HOME.

(The summer fete at the Chateau of Malmaison.)

Napoleon's favorite retreat between his campaigns was Malmaison, where, assisted by his wife Josephine, he was wont to give brilliant fetes, to which the elite and beauties of the day were invited and personally entertained by him.

6.—THE CORONATION OF NAPOLEON AND MARIE LOUISE (DECEMBER 2, 1804).

Napoleon was crowned in the Cathedral of Notre Dame, and received the personal benediction of Pope Pius VII., who traveled from Rome for the express purpose. This gorgeous scene, unparalleled in all the pageantry of history, is faithfully depicted in the picture. The Pope enters under a magnificent dais followed by Cardinals and Bishops. The Pope is about to crown Napoleon, when the latter seizes the crown and places it on his own head. The new Emperor then crowns his consort Marie Louise—to the astonishment of the Pope and the whole assembly.

7.—THE BATTLE OF AUSTERLITZ (1805).

Napoleon, after forcing the Danube with 65,000 men, gave battle to 90,000 Austrians and Russians occupying strong positions at Austerlitz. Napoleon won this great fight, the enemy being routed, leaving 15,000 dead on the field.

8.—NAPOLEON AND THE SENTINEL.

This little anecdote shows Napoleon's love of a grim joke. He finds a soldier on guard asleep, and resolving to give him a good fright, takes up the sleeping soldier's gun and mounts guard himself. The man awakes and finds the Emperor standing beside him. Napoleon pardoned the culprit.

9.—WOUNDED AT RATTISBON (1805).

Napoleon again beat the Austrians at Ratisbon, where, however, he was wounded in the leg by a spent ball. He is here represented as having his leg bound up by a surgeon, surrounded by his staff, who express their grief and solicitude, and which, in the midst of his agony, the Emperor endeavors to appease.

10.—NAPOLEON IN HIS STUDY. THE INFANT KING OF ROME.

Napoleon is seen bending over a chart explaining to the admiring and astonished General Berthier his new plan of campaign. The Emperor suddenly

calls to his black servant Roustan to bring in his lunch. The Emperor, who is in one of his humorous moods, charges Roustan with tampering with the viands. The servant denies it, and Napoleon taking him by the ear draws him across the chamber. He ultimately allows the black man to kiss his hand. Fouché, the notorious Minister of Police, interrupts Napoleon at his lunch with a secret report. The Empress Marie Louise, attended by her retinue, now enters, in order to present to the Emperor their infant and only son, the King of Rome, who is carried by a nurse.

11.—THE BURNING OF MOSCOW (1812).

The French Army entered Moscow, but the Russians had removed the population, and Moscow was in flames at different places. While Napoleon was watching the dreadful scene from the ramparts of the Kremlin a touching scene was witnessed. An old soldier, mortally wounded, was entrusting to his comrades his cross of honor to send home to his family, when Napoleon, seeing the incident, seized a bottle of wine and rushing to the dying soldier gave him a drink. The order to retire was now issued, and the disastrous retreat from Moscow began.

12.—THE ADIEUX AT FONTAINEBLEAU (1814).

Napoleon after his abdication quitted Fontainebleau for the Isle of Elba. As his old guards salute him he thanks them in tears. He embraces their Colonel amidst general emotion and bids farewell to the flag he has so often led to victory. His soldiers kiss the fallen Emperor's clothes with reverence.

13.—WATERLOO—THE FALL OF THE EAGLE (1815).

The Emperor, with 124,000 men and 350 guns, counted on surprising the Prussians. Blücher, warned of his movements, had made corresponding dispositions. A battle of ten hours' duration ensued, and Napoleon, unable to prevent the junction of Wellington and Blücher, saw his troops decimated. He rallied his faithful old Imperial Guards for a final stand, but night was fast approaching and the Eagle had fallen forever from the Empire.

14.—ST. HELENA—DEATH OF THE EMPEROR (1821).

Napoleon again signed his abdication and was transported, a prisoner of war on board the English man-of-war "Bellerophon," to St. Helena, a lonely island in the middle of the Atlantic Ocean. There, under a murderous climate, broken by disease and moral anguish, he expired at Longwood, May 5, 1821, attended by his faithful friends, Marshal Bertrand and his family, and in the presence of Dr. Antonmarchi and the Governor of the island, Sir Hudson Lowe.

15.—16. FINALE—THE PAST AND FUTURE.

In two scenes, the first representing the horrors of war, civil strife, and rebellion. The finale depicts the blessings of peace, the triumph of labor, art, and science.

	Code word	Faceted	Length	1,000 feet	Class	W.	\$15.00
Also sold in separate scenes as follows:							
Scene 1	100 ft.	\$1.00	Faceted	Scene 1	100 ft.	\$1.00	Faceted
2	50 "	.60	Faceted	10	115 "	.75	Faceted
3	75 "	.90	Faceted	11	65 "	.75	Faceted
4	115 "	1.50	Faceted	12	65 "	.75	Faceted
5	155 "	1.80	Faceted	13	65 "	.75	Faceted
6	195 "	2.10	Faceted	14	65 "	.75	Faceted
7	18 "	.30	Faceted	15	65 "	.75	Faceted
8	60 "	.30	Faceted	16	65 "	.75	Faceted

ALICE IN WONDERLAND.

The interesting and beautiful story by Lewis Carroll, entitled "Alice's Adventures in Wonderland," is familiar to most people, and in producing a film of this well-known tale, the lines of the book have been strictly adhered to, and in nearly every instance Sir John Tenniel's famous illustrations have been reproduced in animated form with remarkable fidelity.

SCENE 1.—Alice falls asleep in a pretty woods. She dreams, and in her dream she sees a White Rabbit, who, after looking at his watch, trots rapidly down a rabbit hole, and Alice decides to follow him.

SCENES 2 AND 3.—The Rabbit and Alice disappear into the rabbit hole, and the scene dissolves into the underground passage, along which they both hurry.

SCENE 4.—Alice now finds herself in the Hall of Many Doors. On looking around she discovers on a table a golden key, with which she tries—at first in vain—to open the doors. At last she is successful with one but discovers that the opening is too small for her to pass through. She now finds a bottle on the table labelled "Drink Me." She tries it, and gradually grows smaller and smaller, and, deciding to again try to get through the door, finds she is now unable to reach the table for the key. In despair she weeps, but notices on the floor a cake with "Eat Me" written upon it. She eats, and grows to a huge size, but by fanning herself with the fan left by the Rabbit, she gets smaller again, and this time, having secured the key, succeeds in passing through the little door.

SCENE 5.—Alice, now very small, has gained access to the beautiful garden, and tries to get a big dog to play with her.

SCENE 6.—In this scene Alice enters the Rabbit's house. When there, she grows large, and is almost unable to move, but by fanning herself with the magic fan she very gradually dissolves away.

SCENE 7.—Shows the exterior of the house, with Alice's huge arm sticking out of the window.

SCENE 8.—Alice, still fanning herself, gradually appears before the house of the Duchess. The Fish Footman delivers a letter of invitation for the Duchess to the Frog Footman. Alice, who is an interested spectator to this little episode, decides to go in and see her Grace, and, deaf to the footman's protests, enters the house.

SCENE 9.—Shows Alice entering the kitchen, where the Duchess is sitting on a stool nursing a baby, while the Cook is attending to some soup over the fire. The Cook throws her utensils about in an alarming manner and scatters pepper all over the place, and Alice rescues the baby and rushes out of the house into the garden.

SCENE 10.—Shows the Mad Cook in pursuit of Alice.

SCENE 11.—Alice, in the garden, is seen nursing the baby, which gradually changes in her arms into a black pig.

SCENE 12.—In this Alice is talking to the Cheshire Cat, who directs her to the house of the March Hare.

SCENE 13.—Represents "The Mad Tea Party." Alice takes tea with the March Hare, the Mad Hatter, and the Dormouse, but is offended by their behavior and departs abruptly.

SCENE 14.—Shows the Royal Procession on its way to the Croquet Ground. The White Rabbit, in full heraldic attire leads, and is followed by the Royal Gardener, the One to Ten of Spades. Next come the Courtiers, all decorated

with diamonds; and they are followed by the Clubs, who form the Guard of Honor. The Royal Children (Hearts) come next, and then the Knave, King and Queen of the same suite. The Queen stops, invites Alice to play croquet, and she readily joins them, but they afterward quarrel.

SCENE 14.—Her Majesty orders "Off with her head," but Alice, grown to her full size, takes courage and causes great confusion of the Card Courtiers by boxing the ear of the Executioner.

SCENE 15.—Alice is now seen in the garden waking up only to discover that it is all a dream.

Code word *Vacabile*.

Length 925 feet. Class B. \$111.00.

BUSY BEES.

1. CAPTURING A SWARM OF BEES FROM A TREE.—The bee farmer secures the swarm by dropping them into a basket.

2. THE OLD STRAW SKEP WITH BEES ENTERING AND FLYING ABOUT.—A general view.

3. THE BEES DRINKING HONEY.—An enlarged view showing platform outside of skep.

4. BEES CARRYING AWAY FLOWERS WHICH HAD DROPPED IN FRONT OF HIVE.—An interesting picture of four or five bees removing a blossom.

5. SKEP SHOWING COMB AND BEES.—The hive turned upside down, with full view of combs filled with honey, previous to smoking out of bees.

6. SMOKING OUT THE BEES FROM SKEP INTO BASKET.—This operation is necessary in the transfer of the bees from the old-fashioned skep to the modern frame hive.

7. INSIDE VIEW OF BASKET CONTAINING BEES.—The inside of a two-foot diameter basket literally alive with thousands of bees.

8. PLACING BEES IN FRONT OF HIVE.—The bees are shaken from the basket on to the platform in front of the hive, and the bee master scoops up the bees with his naked hand, showing them the way into the hive.

9. GENERAL VIEW OF A MODERN BEE FARM.—Showing scores of hives being examined by the bee culturist.

10. BEE FARMER EXAMINING COMB.—An enlarged view of the structural character of the hive and position of the combs.

11. FOUNDATION READY TO BE PLACED INTO HIVE.—To be worked up into comb by the bees.

12. FOUNDATION TO BE WORKED INTO COMB BY THE BEES.—Enlarged view of formation of cells of the comb.

13. BROOD COMB, WITH QUEEN AND WORKERS.—Busily engaged depositing honey into cells.

14. COMB WITH CELLS CAPPER.—The larvae have been hatched out and fed, and are now enclosed in the cells where they develop into bees.

15. MAGNIFIED VIEW OF COMB.—Showing eggs; the larvae being fed by the workers. This picture conveys an excellent idea of the ceaseless activity of the busy bee, and forms an appropriate ending to one of the most interesting series of Natural History Studies.

Code word *Fourteen*.

Length 100 feet. Class B. \$24.00.

HUMOROUS.

THE OFFICE BOY'S REVENGE.

The scene opens with office boy making love to the typewriter. The bookkeeper enters and objects. After presenting typewriter with a bouquet, the bookkeeper sits down at his desk and falls asleep. Office boy tickles his ear with a feather. Thinking that it is a fly, the bookkeeper protects himself by hiding his head under the lid of the desk. The boy then places a basin of water on top of the lid. The old broker enters and finds the bookkeeper asleep. The latter awakes suddenly, throwing the basin of water in the air. The water lands in the face of the typewriter. Bookkeeper turns the boy over his knee and gives him a sound thrashing.

Code word *Vucanadora*. Length 100 feet. Class B. \$12.00.

CASEY AND HIS NEIGHBOR'S GOAT.

Casey returning from work discovers his neighbor's goat eating his corn. He chases the goat out of the yard and, calling to his wife, tells her to fetch the box of dynamite which he has in the house. Casey then proceeds to tie several sticks of dynamite to the cornstalks. He barely finishes this work when the goat re-enters and starts eating the corn again. A terrible explosion immediately follows, which wrecks the house and blows Casey into the clouds. When the smoke clears, Casey is seen to fall into the yard. Upon recovering, he finds everything wrecked and the goat calmly looking on.

Code word *Uaxorial*. Length 120 feet. Class B. \$14.40.

WHAT HAPPENED IN THE TUNNEL.

Scene, interior of railroad coach. Pretty young lady and negress maid occupy seat. Young man in rear seat tries to attract young lady's attention. She drops her handkerchief. Young man picks it up and hands it to her, and then takes advantage of the opportunity and leans over the back of her seat and begins to make love to her. As the train enters a tunnel he is last seen trying to put his arms around her. Upon emerging he is hugging and kissing the colored maid, the young lady having changed seats with her while in the tunnel, much to the young man's disgust.

Code word *Vaccada*. Length 60 feet. Class B. \$7.20.

AN EXTRA TURN.

This scene opens with a view of a stage setting and private box. After Miss Dolly Lightfoot has finished a clever dance, a card is placed upon the stage announcing an extra turn. An Italian vocalist appears and starts to sing. He is received with a shower of missiles, to which he pays no attention, until he is finally floored. He rushes from the stage and reappears with an umbrella for protection. He defiantly continues to sing. Two stage hands rush from the wings, seize him, and drag him from the stage.

Code word *Vaxoria*. Length 90 feet. Class B. \$10.80.

MISCELLANEOUS.

YALE-PRINCETON FOOTBALL GAME.

First is shown a fine panoramic view of the grandstand at the Yale field, showing the enormous gathering of football enthusiasts who have come from far and near to witness the great struggle for the collegiate championship. The Tigers are next seen entering the field on a run, closely followed by the Yale men. The principal plays of the game are next seen. Some of the good work

of Captain DeWitt, of Princeton, and Hogan, of Yale, is also shown. The finest football picture ever secured in animated photography.

Code word *Vaculist*. Length 230 feet. Class B. \$27.60.

A SAN FRANCISCO CHINESE FUNERAL.

To the sound of weird Chinese music and the slow measures of the Dead March from "Saul," the body of Tom Kim Yung, late Secretary of the Chinese Consul-General, was carried through the streets of San Francisco behind the most gorgeous Oriental procession ever witnessed in that city. The procession was headed by three mounted police. A number of Chinese servants followed, carrying highly decorated boards, on which were painted the rank and title of the late Secretary. Four men dressed as guardians of the evil spirits came next. They wore long, black gowns and peculiar basket-like hats. In their hands they held chains with which to bind all evil spirits to be met with while en route to the cemetery. A black horse draped in Chinese mourning was supposed to ride. A troop of warriors of ancient days in China marched behind the black horse that carried the spirit of the late Secretary. Members of the Tom family were dressed in long, white gowns and chanted weird incantations as they passed through the streets. Four men carry a large silken banner on which the complete story of Tom Kim Yung's life was written in Chinese characters.

Code word *Vucantria*. Length 90 feet. Class B. \$10.80.

FLOOD SCENE IN PATERSON, N. J.

Scene on River Street, Paterson, N. J., a few days after the flood in October, 1903. Shows the condition of a street on the high land. Wagon ferries are taking people to and from work. The badly flooded district could not be reached at the time this picture was taken. Photographically good and an excellent scene.

Code word *Vabulonica*. Length 110 feet. Class B. \$13.20.

GREAT FIRE RUINS, CONEY ISLAND.

This interesting picture was taken just after the great fire on November 1, 1903. It shows the ruins of the entire upper and lower portion of the Bowery. The film ends by bringing into view a large number of men pulling down the dangerous and tottering walls.

Code word *Vaccarella*. Length 190 feet. Class B. \$22.80.

FALLING CHIMNEY.

Showing every phase of the work of demolishing a gigantic chimney. A pile at the base of the chimney is saturated with kerosene oil and ignited, causing the underpropping of the gigantic structure to be buried. The burning pile, the fall and breaking of the shaft make a fine picture.

Code word *Vacuidade*. Length 125 feet. Class B. \$15.00.

ELEPHANTS AT WORK.

A number of elephants are shown pushing, pulling and stacking timber. Their sagacity is remarkable. The phenomenal degree of intelligence displayed by the huge creatures in their work must be seen to be understood.

Code word *Vacuetta*. Length 100 feet. Class B. \$10.00.

EAST SIDE UROHING BATHING IN A FOUNTAIN.

Shows a number of boys bathing in a fountain on the East Side. While they are at the height of this amusement, which consists of splashing the bystanders and swimming around, a policeman suddenly appears. There is immediately a wild scramble from the fountain, the boys seizing their clothing and dashing away, almost nude, through the streets.

Code word *Vacuthum*. Length 75 feet. Class B. \$9.00.

NEW YORK CITY PUBLIC BATH.

Showing women's day in one of the East Side public baths in New York City during summer. A large number of women and children are seen frolicking in the water. The patrons of these baths, being poor people and unable to own regulation bathing costumes, are seen in old dresses of every description, making it a laughable as well as interesting subject.

Code word *Uxorculis*. Length 75 feet. Class B. \$9.00.

AN EAST RIVER NOVELTY.

Taken from the Brooklyn Bridge. Shows a tugboat with two large barges loaded with freight cars. As they approach, the camera is trained on them until they pass directly underneath, giving a very novel effect. After the boats pass out of view, the camera is raised until the new East River Bridge comes in view. Then the camera is moved to the west, showing a splendid view of the lower East Side.

Code word *Vacance*. Length 90 feet. Class B. \$10.80.

ANCIENT AND HONOURABLE ARTILLERY OF LONDON ON PARADE.

Brings into view the Ancient and Honourable Artillery of London on dress parade. They are marching through Boston, Mass., on their way to the steamer "Columbus," on which they sailed for home on October 15, 1903. They were escorted to the steamer by the Ancient and Honourable Artillery of Boston, Mass.

Code word *Vacabamus*. Length 130 feet. Class B. \$15.60.

THE ANCIENT AND HONOURABLES HOMEWARD BOUND.

Shows the steamer "Columbus" backing out into midstream with the Ancient and Honourable Artillery of London on board, bound for home, October 15, 1903.

Code word *Vacamus*. Length 115 feet. Class B. \$13.80.

THE LETTER THAT CAME TOO LATE.

This film tells the pathetic story of an aged man who becomes despondent when disappointed in his efforts to secure employment. He leaves a letter on a table telling his wife that he has left the home to commit suicide. Almost simultaneously with the finding of this letter the wife receives from a postman a letter sent to her husband, notifying him that his application for a position has been granted. The wife, with feelings of mingled fear, distress, and joy, hastens in pursuit of her husband. The latter has already reached a bridge spanning a river and has plunged into the water, but several rescuers are at hand and plunge in after him. As the husband is brought from the water in an almost exhausted condition the wife is at the river bank to receive him, and breaks to him the news contained in the letter the postman left, the whole making a very affecting scene.

Code word *Vacuary*. Length 200 feet. Class B. \$24.00.

THE POACHERS.

This is a great subject. It is so realistic from beginning to end that one marvels at its completeness. It is full of action and startling scenes, and yet plentifully interspersed with comedy. Two poachers are seen taking a catch of rabbits from a net. They hear the approaching gamekeepers and seek a hiding place. The gamekeepers appear, discover the poachers' net, and the pursuit begins. The poachers beat a retreat through woods, over meadows, along lanes, over gates and fence, and through creeks and pools, the gamekeepers all the while being in hot pursuit and frequently in forceful hand-to-hand encounter with the poachers, but the latter succeed in getting away, either by superior strength over their pursuers or by shooting the foremost of them down. Finally, however, the poachers are overpowered by superior numbers, but not without a desperate struggle.

Code word *Uxorculis*. Length 150 feet. Class B. \$18.00.

NIAGARA RAPIDS, FALLS AND RIVER.

An awe-inspiring subject, often described and pictured, but never yet reproduced with such vivid detail and grand aspect as in this wonderful series. It includes the American and Horseshoe Falls, with columns of shooting spray, the breaking up of the ice-bridge in early spring, the new steel arch bridge crossing the chasm, etc., etc. The series also includes a view of the Whirlpool Rapids (where Captain Webb lost his life), and a panorama of the Gorge, through which rush the wild waters of "Niagara Rapids." A grand subject.

Code word *Vachery*. Length 345 feet. Class B. \$41.40.

THE DESERTER.

This film tells a pathetic story of a soldier who has received a telegram telling him that if he wishes to see his father alive he must come at once. The soldier asks permission to leave the barracks to go to the bedside of his father. The permission is refused. After consultation with a comrade, the summoned soldier decides to slip away, and makes a start. He is betrayed by another soldier. The pursuit that follows shows many novel and striking scenes. The soldier reaches the bedside of his dying father just before the pursuing officers arrive and take him into custody.

Code word *Vachettes*. Length 385 feet. Class B. \$46.20.

NAUTICAL TOURNAMENT.

This scene takes place at Genoa, Italy, and shows the Italian boatmen indulging in one of their most exciting sports, entitled "Water Jousting." The sailors imitate the Knights of old who rode full speed at each other mounted on horseback, each rider endeavoring to unseat his antagonist by means of a long lance, or spear; however, in this case, instead of being mounted on horses, the sturdy boatmen stand on their boats with feet planted wide apart, holding in their hands a long stick with a pad on the end. As the boats are rowed past each other by their crews, the combatants endeavor to overthrow their opponents, and the loser is invariably toppled off backwards with a huge splash into the water. The photographic quality of this subject is all that can be desired and the action very amusing.

Code word *Vacunaria*. Length 80 feet. Class B. \$9.60.

TRICK BICYCLE RIDING.

A trick cyclist of international reputation is seen performing at the Crystal Palace, London. The tricks shown are the most difficult ever conceived, and including the almost impossible feat of jumping up a steep flight of steps and down again without dismounting from the wheel. On the second trip upstairs the daring cyclist jumps two steps at a time and then takes a flying leap from the top of the stairs right down to the ground, a distance of about twenty-five feet. The film is full of action and furnishes lots of excitement.

Code word *Vacunar*. Length 115 feet. Class B. \$11.80.

LAPLANDER AND REINDEER.

Shows first a family of Laps outside their hut, then a life-sized picture of two men holding antlers; afterwards two women (one of whom is smoking) with a pretty little Lap child. The picture shows the facial expressions of this marvelous race of people, who smear their bodies with oil, dress in skins, and live on the flesh of the reindeer, which they shepherd. After many objections had been overcome, they were persuaded to collect their reindeer from the hills, and bring them down to be kinetographed; when a picture was obtained of a herd of over 200 deer. A unique picture, and one of realistic interest.

Code word *Vachettek*. Length 110 feet. Class B. \$11.00.

MOUNTAIN WATERFALL.

Shows a fine view of the celebrated Seven Sisters Waterfalls. It was taken in an unusual way. It opens on the turbulent water at the foot, and gradually rises so as to show the falls from the bottom to the top of the mountain, a height of 800 feet, including the channels from whence start the Seven Falls, which have become one of the sights of Norway.

Code word *Vaatjes*. Length 55 feet. Class B. \$6.60.

LERFOSS WATERFALL.

This film first shows a perspective view of the Upper Lerfoss Falls, at the side of which is an Electric Generating Station, supplying the electric light to the town of Trondhjem, by energy derived from the Fall. Next is shown the lower fall at a closer range. A fine idea of the tremendous and powerful rush of water, which seethes up to a great height. By a panoramic device the camera then follows the torrent, showing the speed at which the water travels after leaving the falls. An excellent picture.

Code word *Vaatsch*. Length 120 feet. Class B. \$14.40.

NORWEGIAN WATERFALL.

One of the best of recent natural subjects, giving a striking idea of a grand and beautiful aspect of Nature. Two views of the Tvindevoss Fall are given, the last being panoramic and including two quaint mills, driven by the force of the mighty rapids. Unexcelled as a water effect.

Code word *Vaatdoek*. Length 80 feet. Class B. \$9.60.

CHAMELEON CLIMBING.

A very close view is shown of a chameleon's head. His eyes are seen rolling round and round in search of an unsuspecting insect. He is next shown climbing the branch of a tree hand over hand.

Code word *Vaartwig*. Length 75 feet. Class B. \$9.00.

PUGILISTIC TOADS.

Two very large toads are shown boxing and fighting each other. A very amusing subject. A turtle is seen at the end of the picture shaking his head and evidently greatly excited over the battle he has witnessed between the toads. A very interesting and novel subject.

Code word *Vaanleen*. Length 60 feet. Class B. \$7.20.

CHAMELEONS FEEDING.

Two chameleons take up their position on the bough of a tree, and proceed to catch meal-worms by the aid of their wonderful long tongues. The tongue of the chameleon is nearly as long as the animal's body.

Code word *Vaandris*. Length 95 feet. Class B. \$11.40.

CHEESE MITES.

A gentleman is here shown partaking of a little lunch consisting of bread and cheese, and occasionally is seen to glance at his morning paper through a reading glass. He suddenly notices that the cheese is a little out of the ordinary, and examines it with his glass. To his horror, he finds it to be alive with mites, and, in disgust, leaves the table. The picture then changes and shows the cheese as seen through the glass. Hundreds of mites resembling crabs are seen scurrying in all directions. A wonderful picture and a subject hitherto unthought of in animated photography.

Code word *Vamhout*. Length 150 feet. Class B. \$18.00.

THE TOAD'S LUNCHEON.

A very comical subject. The toad eyes the various worms with the scrutiny of gourmand, and, selecting the plumpest, swallows them with every sign of joy and satisfaction.

Code word *Vandrager*. Length 70 feet. Class B. \$8.40.